

Matters of Art

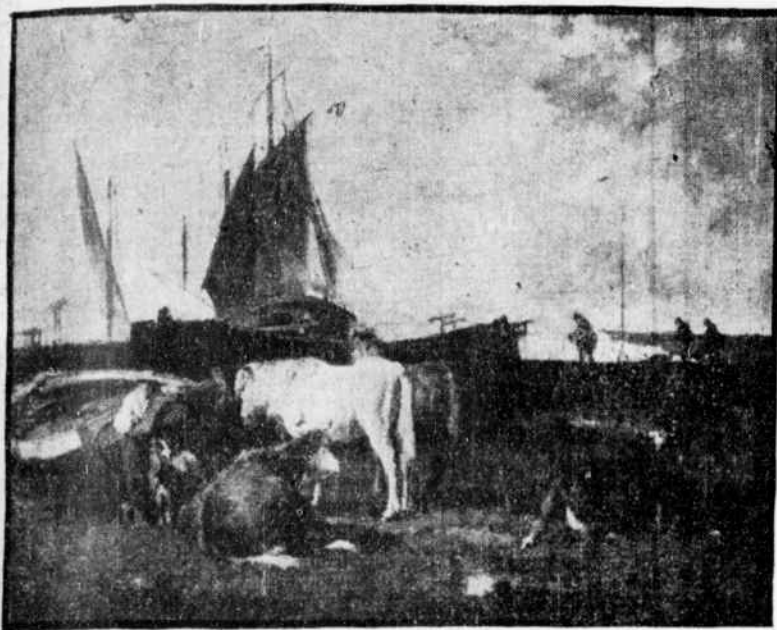
Childe Hassam's Work Covering a Score of Years—Club Exhibitions and Others.

Childe Hassam is one of the most prolific painters in the upper rank of American artists; he is also one of the most popular, occupying a position perhaps unique in the range of his audience, so that the retrospection exhibition now to be seen at the Montross gallery as a text, one need not seek long for the causes of this decidedly marked and widespread favor. Mr. Hassam knows his business exceedingly well, and his themes are seen and recorded with a sureness of eye and hand that reaches

lery a series of paintings and drawings. Already the room is the rendezvous during daylight hours of ardent young men and women, and older ones, too, who apparently find here an authoritative utterance of a new gospel of art. It is evident that Mr. Weber is an expressive craftsman, but with a few, a very few exceptions there is more expression than beauty in the grotesques he has put forth.

Creatures that represent so sinister a view of human beings as Mr. Weber has here shown himself to possess may have some profound message to convey, but the present writer confesses his inability to grasp it.

There are a few drawings here done in



ON THE CLIFFS.

(By Emil Van Marcke, at the Anderson Galleries.)

the perception of even the unskilled in art.

When at his best Mr. Hassam commands the admiration of the exacting, for the delicacy of his feeling for form, for color and for texture. There is an engaging beauty in the occasional examples of his nudes, among trees or on rocks, that do not smack of formula. It is equally true that Mr. Hassam attains now and then a level of color harmony that gives pleasure of a distinct sort, as in the background of the large square picture, "The Jonquil," which occupies a conspicuous place at the Montross show. Most of all, his textures, his method of brushing on his pigment, seem fortunate.

There are paintings here that fairly represent the man at his most successful tasks. One of them is the nude seated on a chair, putting up her hair, "The Opal," dating from 1905. In it you find the pearly flesh tones, the passages of luscious quality and the expressive drawing, that mark the artist's moments of real individuality. Here was something that interested him in more than a perfunctory way. Such moments are not too frequent. There is another one, however, in the rather diffuse but still handsome picture of the vintage of 1902, "Washington Bridge." Here Mr. Hassam has felt the glamour of the light on the snow and the arching beauty of the lines of the great steel structure. He has also conveyed to the observer something of his own zest in what he saw. It has happened again in "Sunlight on an Old House," a canvas painted in 1897, with its touch of architectural feeling in the symmetrical tree that stands by the white building. And there are others.

In looking anew at these examples of what Childe Hassam has done, one likes his straightforward attitude toward his art, and at the same time misses the element of creative imagination. Even at his best this artist has little of the really compelling about him. One admires but one does not love what he has produced.

Two exhibitions just closed, each unusual in its way, are reported as having won monetary success in a degree perhaps greater than the projectors of either had expected. Of the Maurice Sterne drawings, at the Berlin Photographic Company Galleries, more than twenty-five found new owners, among the buyers being painters as well as collectors and amateurs. The Walter Greaves pictures at the Cottier gallery were also purchased freely by American buyers, despite the relaxing of expert interest in them, once they had been seen.

Max Weber, who has been recognized for a year or two past as a sincere follower of the Cézanne leadership, has placed on view at the Murray Hill Gal-

a more temperate fashion. One of them, called "Landscape Decoration," shows ingenuity in the pattern of bare shrubbery through which the little white house in the middle distance is seen. Another one, "Central Park," has been lent by no less an artist than Arthur B. Davies. There are still life pictures that bear

UP FROM THE CELLAR.
(By F. S. Bovin, at the Anderson Galleries.)

some perceptible relation to existing methods, but the ordinary visitor chancing upon Mr. Weber's characteristic figure pictures will quite probably deem appropriate what Mr. Ruskin once wrote in reply to a letter soliciting a contribution for a cause of which he disapproved—the phrase he used was "Altogether damnable."

At the Madison Gallery there are shown eighteen portraits by Mary Foote,

in which there are combined evidently truthful likenesses and a treatment that is at once agreeable and in the mode of to-day. The best of them is a portrait head of Frederick Macmonnies, which is shown on this page. It has freedom and a certain brisk competence of handling, without being in any way memorable. The same may be said of the ability displayed by Miss Foote in her other portraits here, of which some are large and ambitious, and in all of which there is taste and the aspect of one accustomed to the good things of life.

The period of sparseness, when a good many portraits painted at home, by American artists had a hint of doddiness, sometimes of downright meanness, passed away more than a decade ago. Miss Foote is of to-day, but nothing in any of these dexterous likenesses of men and women—gentlefolk—suggests a long to-morrow; the pictures are mainly wanting in emotional expression and real beauty.

The Photo-Secession Gallery will show until February 26 a group of recent paintings and drawings by Marsden Hartley. It is apparent that Mr. Hartley has leanings toward the extremes to which Max Weber has already attained, but he has still some distance to go. Passages of agreeable color may yet be found in what he shows here, especially in the still life subjects. His figure compositions have also some coherence; in short, the little exhibition bespeaks the work of a man with talent.

The remarkable announcement is made that the next exhibition at the Photo-Secession Gallery will be devoted to paintings and drawings done by children, aged between two and eleven years.

The Louis Katz galleries, which still mark the northern limit of the art dealers' movement uptown, contains forty paintings by nearly as many American artists and a group of water color sketches and pastels by Maud Hunt Squire. Mr. Katz has consistently devoted his attention for a number of years past to American artists, and the list he has assembled includes many familiar names. The general effect of the exhibition is pleasant, though it cannot be said that it will stir the pulses of the visitor. There is personality, however, in a picture by Jonas Lie, skilful presentation of a nude among sunlit trees by Childe Hassam, vigor in the recording of a set of agreeable facts in A. L. Kroll's "Morning" and a suggestion of

Harper was a man much liked and respected by the many students who came under his guidance at the Art Students' League, Cooper Institute, and elsewhere, and he was a writer as well as an illustrator and etcher. The proceeds of sales that may be made in the course of this two weeks' exhibition will go to the artist's widow and his daughter.

A review has already been printed in this department of the exhibition at the Anderson Galleries of the paintings, drawings and art objects comprising the stock of the Victor G. Fischer Art Company, in Washington, prefatory to the sale of this large assortment every afternoon and evening of the coming week except Saturday night. Two of the most attractive canvases shown are reproduced on this page. The landscape with cattle by Van Marcke is unusual in the interest attaching to the background, which, instead of being the customary meadow, serving merely as a foil for the cattle, is here a composition including ships and a glimpse of the sea. The other painting is by Bonvin, and its quality is apparent even in the halftone reproduction.

The annual auction sale at the Salmagundi Club of pictures contributed by members has become a fixed event, and is usually an entertaining one in the season's list of New York art events. This year's collection was large and it represented the work of many well known painters. The auction took place on Thursday, Friday and Saturday nights of the week just ended, and a respectable sum was realized for the club's exhibition fund. One of the pictures, "The Restless Sea," by Frederick J. Waugh, is shown on this page.

This is the time of year when not a few clubs make exhibitions for the delectation of members and guests. The Union League closed a few days ago a show of paintings, the first held under the auspices of the art committee's new chairman, Robert W. Van Boskerck. The Lotos Club's recent exhibition of paintings of the Romantic school, gathered together by William T. Evans and his colleagues of the art committee, attracted deserved attention. Loan exhibitions like this help to make new collectors. The Lotos Club's activity in this direction is particularly noteworthy.

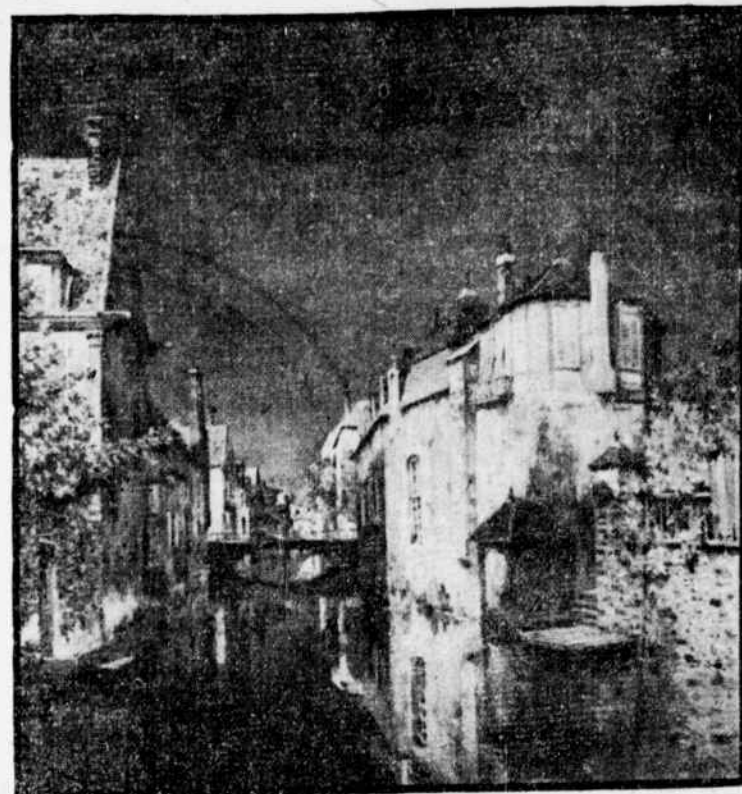
At the Women's Cosmopolitan Club, whose several loan exhibitions this winter have maintained a high level of interest, there is just ending a show of recent sculpture, including work not widely known. The Colony Club's latest loan collection consisted of examples of American applied art. At the National Arts Club there will be placed on view next Wednesday etchings by E. T. Hurley, who is vice-president of the Cincinnati Art Club. The MacDowell Club's current group exhibition of paintings, one of a series covering the entire winter, contains work by Carl Springhorn, P. S. Stafford, L. T. Dresser, Margaret Eckerson, Howard McLean and others.

The City Club has chosen for its current loan exhibition work especially appropriate to the club's general purposes. It consists of a showing by the National Society of Mural Painters, and while the rooms are not wholly suited for the display of the studies and sketches brought together here, the effect is, nevertheless, decidedly interesting. Mr. Blashfield is especially well represented, and so is William Laurel Harris, whose decoration

CALENDAR OF EXHIBITIONS

Current Displays of Paintings, Objects of Art and Prints.

American Art Galleries.....Paintings and objects of art from the Yorkes-Stern-Bolton-Lawson-Hyde-Stanford collections, on view until sales, which begin February 19.
Anderson Galleries.....Paintings and objects of art from the Victor G. Fischer galleries at Washington; to be sold beginning February 19.
Berlin Photographic Company.....Paintings by Hamilton Easter Field; ending March 7.
City Club.....Exhibition of National Society of Mural Painters; ending February 29.
Cottier Gallery.....Paintings by modern French and Dutch artists; ending March 15.
Durand-Ruel Gallery.....Paintings by Renoir; ending March 15.
Fischer Galleries.....Second annual exhibition of paintings by old masters; ending March 15.
Folsom Galleries.....Paintings by Bryson Burroughs; ending March 15.
Glaesner Galleries.....An exhibition of the Woman's Art Club; from February 20 to March 5.
Hahlo Galleries.....Prints by old and modern masters.
Hodgkins Gallery.....Drawings by English painters of the eighteenth century.
Katz Gallery.....Paintings by thirty-five American artists and drawings by Miss Maud Hunt Squire; ending February 24.
Kennedy Gallery.....Miscellaneous etchings formerly belonging to Sir F. Seymour Haden.
Knodler Galleries.....Portraits by M. Jean McLane; ending February 19, and paintings of Birds, Dogs and Landscapes by Percival Rosseau; ending February 24.
Koppel Gallery.....Etchings by Whistler; ending February 24.
Macbeth Gallery.....Paintings by Charles H. Davis, Paul Dougherty, E. T. Foster, F. Hallard Williams and others; ending March 2.
MacDowell Club.....Paintings by Lawrence Dresser, Margaret Eckerson, Carl Springhorn, W. P. Midway, Howard McLean and others; ending February 29.
Madison Art Gallery.....Portraits by Mary Foote; ending February 26.
Montross Gallery.....Paintings by Childe Hassam; ending February 24.
Moulton & Ricketts Gallery.....Paintings by Edmund H. Osthaus; ending March 2.
Murray Hill Gallery.....Paintings and drawings by Max Weber; ending February 24.
National Arts Club.....Etchings by E. T. Hurley.
Photo-Secession Gallery.....Recent paintings and drawings by Marsden Hartley; ending February 26.
Pratt Institute (Brooklyn).....Eighteen landscape paintings by Bolton Brown; ending February 22.
Powell Gallery.....Pastel pictures by George Bellows, Arthur E. Dow, J. Olinick, A. Tucker, Leon Dabo and others; from February 19 to March 5.
Snedecor Art Rooms.....Memorial exhibition of the works in oil, water color and black and white of the late William St. John Harper, under the auspices of the Artists' Aid Society, whose committee consists of F. S. Church, C. Y. Turner and R. F. Bloodgood. Mr.

MOONLIGHT AT MIDNIGHT.
(By J. C. Cazin, at the American Art Galleries.)

of the Church of the Paulist Fathers in this city steadily progresses, and, with that of John La Farge, has already made this large edifice one of the show places of the town. The general study for the church interior shown here by Mr. Harris gives an idea of the scope of the decoration and also of its impressive scale.

In the matter of ingenious filling of spaces and arrangement of pattern, Mr. Blashfield's deliberate but always serious and able treatment will give to the visitor a convincing notion of the problems that frequently face the mural painter. By H. B. Van Ingen are round panels, studies for decoration in the Harrisburg Capitol. J. H. Lichtenauer has here studies for a music room and a painted ceiling; he also exhibits a photograph of his carefully grouped composition for the proscenium arch at the Harris Theatre. Thoroughly in keeping with what is to be seen on every hand in this unfinished city of New York is Fred Dana Marsh's large panel, "Excavating for the Pennsylvania Station," and his kindred subject, "Cement Builders." Mr. Marsh has succeeded in infusing the spirit of urgent toil into the illustrative side of his work without failing to give the finished decoration enough of the sense of repose to avoid an effect of restlessness.

Taber Sears's study for a mural painting in a space over a wall opening is a little confused, but of good carrying power as to color. By William De L. Dodge is a rather unrefined decoration for the Empire Theatre. Joseph Lauber, A. R. Willett, C. Y. Turner, J. W. Fosdick, Maitland Armstrong, George W. Breck, F. L. Stoddard and others are also represented.

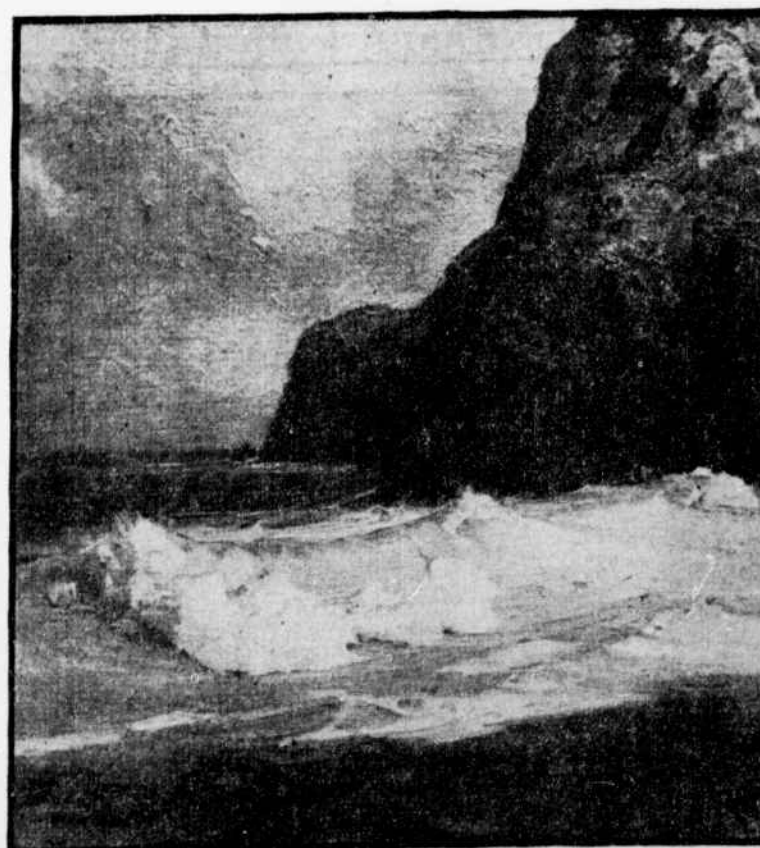
From the point of view of the mural painter, the situation just now in this country is more encouraging than it was up to a year or two ago. It still remains true, however, that fewer owners of private houses than might be expected have given commissions to serious decorators of walls and ceilings.

John Lavery, the Glasgow school Irishman, who is well known in this country and has shown several portraits in Pittsburgh and elsewhere in America, has been chosen to paint the official portraits of King George V and Queen Mary for the National Portrait Gallery. This famous London institution has just been rearranged so as to show its treasures to better advantage. Mr. Lavery, by the way, is to have a group of thirty-five paintings at the Pittsburgh exhibition opening in April.

The American Academy in Rome, whose office is at No. 50 East 41st street, New York City, announces the impending competition for the three annual three-year fellowships, of \$1,000 each per year, in architecture, sculpture and painting. Candidates must file applications not later than March 15. The president of the American Academy is William Rutherford Mead, the vice-president, Theodore M. Ely; the secretary, Francis D. Millet, and the treasurer, William A. Boring.

HOGARTH'S HOUSE AT CHISWICK

From The Dundee Advertiser.
It may not be generally known that Hogarth's country house at Chiswick is preserved entire to his memory. In an article on the artist in the "Architectural Review" it is stated that a brass



THE RESTLESS SEA.

(By Frederick J. Waugh, at the Salmagundi Club.)

plate over the door is to this effect: "The house was purchased in 1802 by Lieutenant Colonel Shipway in order to save it from being demolished, and by restoring the building he has preserved it to the Nation and to the Art World in 1749 that Hogarth acquired the house at Chiswick, his town residence being at the corner of Leicester Fields. Between these two houses he spent most of his life—usually passing the summer months at Chiswick. The garden as it stands is somewhat abridged of its former dimen-

among the "pompiers." Many of them went to opposite extremes, and painted in order to "épater les bourgeois," or to shock the humdrum public. Ferocious impressionism and "alcoholic" realism set in. Youthful painters abused the limits of "independence" by producing weird, grotesque, slap-dash, "freak pictures," which were conceived, composed, drawn and painted in less than half an hour. One of these, for instance, was painted by a donkey's tail, the end

of which had been carelessly rubbed against a palette.

Recently the tide turned. The group of artists who now exhibit under the banner of "Les Pompiers" wish to give an ironical object lesson to the ferocious "independents." One finds here the traditions of Ingres, Puvis de Chavannes, Manet, Fantin-Latour, Carrière and others who in their days had been regarded at the Ecole des Beaux-Arts as "impressionists." But, singularly enough, the artists who now call themselves "pompiers" do not comprise the men who still work in the old-fashioned ways of the "Academicians." The "pompiers" at the Georges-Petit Gallery are false "pompiers," who do not fear to develop their visions of originality, freshness, sentiment and their love of nature and of life. One finds here rugged, yet harmonious, "portraits of oak trees" by the veteran Harpignies, vigorously brushed portraits by Marcel Baschet, exquisite drawings by Luc-Olivier-Merson, delicate flesh tones displayed in the paintings of nude bathers by Paul Chabas, a wonderfully animated portrait of an old man by Jules Lefebvre, portraits of young women, finely and nervously drawn and executed with masterful technique, by Richard Miller, of New York; portraits by Dechenaud, Friant and Laparra; a magnificent composition of a venerable old lady by Aimé-Morot, excellent Venetian pictures by St. Germain and charming little groups of children by Muenier. In the sculpture section there are strong, solid, well modelled works by Sicard and busts by Injalbert, Verlet, Cordier and Ernest Dubois.

The Salon d'Hiver, now open in the Grand Palace of the Champs-Élysées, contains no pictures of sensational "realism" nor canvases intended to startle the average visitor. High standards of excellence and distinction are maintained and are exemplified by portraits by Gabriel Ferrier and Comma and by the landscape painters Nozal, Debraux, Dagnan-Bouveret, Arnal and Raymond Lefranc.

In the smaller exhibitions some fine landscapes by George Howland should be noted. The best of these is an old



LES JEUNES AMANTS.

(By Fragonard, at the American Art Galleries.)

Paintings, drawings and statuary. One of the most interesting is the "Salon de Pompiers" at the Georges-Petit Gallery. The term "pompiers" in studio slang means tedious, classical, academic mediocrity. It was first applied to the servile imitators of David, who, without possessing the master's admirable gift of drawing, copied his Roman warriors, with their brazen helmets like those worn by the Parisian firemen—the regiment of "pompiers." The word was afterward applied to all works of art—sculpture, painting, dramatic productions and musical compositions—wherein mere empty formula concealed lack of originality, of human feeling, of vivid observation and of that sympathetic vibration of life which the French call "le frisson."

The younger artists were imbued with an intense dread of being included

subject—the mill on the Conches, near Montreuil—treated in a new and original way, the mill being bathed, as it were, in brilliant light, while in the foreground is limpid, swift-flowing water.

At the Devambez Gallery there is an extremely interesting exhibition of pictures, drawings and statuary, representing greynolds. There are greynolds from the antique Egyptian bas-reliefs, greynolds in Greek sculpture, in Flemish tapestry, in drawings dating from the reign of Henri IV down to pictures and portraits of greynolds by Jadin, Henri Regnault and others. Greynolds in sculpture are by Houdon, Barye and Frémiet, and greynolds of "to-day" are painted by Boutet de Monvel and Clairin.

C. L. B.

Moulton & Ricketts

12 West 45th Street, N. Y.

EXHIBITION OF Paintings

BY Edmund H. Osthaus

ETCHINGS BY Seymour Haden, Frank Brangwyn, Hedley Fitton, Albany E. Howarth, Axel Haig and others

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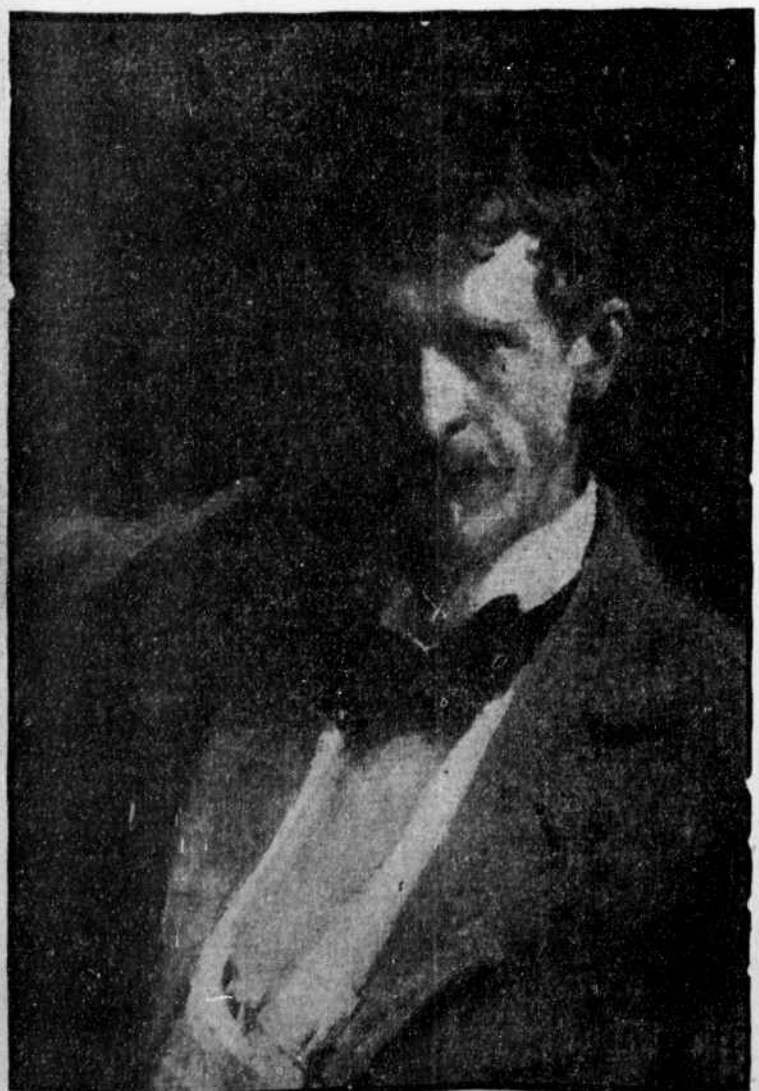
5 West 36th St.

Paintings

By

RENOIR

February 14 to March 9.

PORTRAIT OF FREDERICK MACMONNIES.
(By Mary Foote, at the Madison Gallery.)

There has been placed on view at the Snedecor Art Rooms a memorial exhibition of the work in oil, water color and black and white of the late William St. John Harper, under the auspices of the Artists' Aid Society, whose committee consists of F. S. Church, C. Y. Turner and R. F. Bloodgood. Mr.